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ISSUE #1



LONDON AFTER MIDNIGHT

CLASSIC HORRORS ON DVD
UNIVERSAL MONSTER TOYS

LORD HEATHCLIFF

VISUAL ROCK

DEVILMAN

PET SHOP OF HORRORS

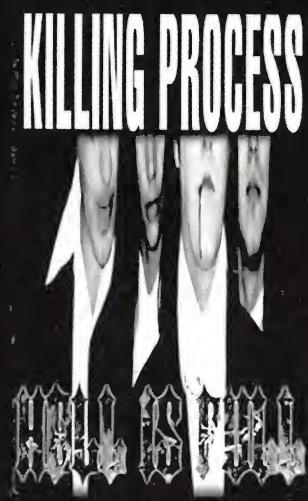
CINEMA STRANGE

JACK OFF JILL

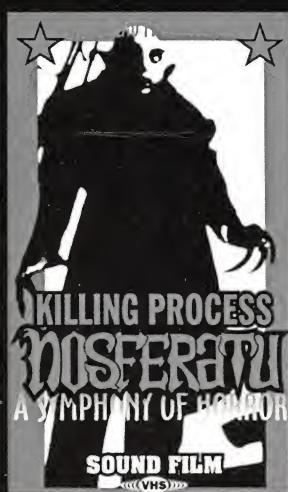
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KILLING PROCESS

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Cover Photo By: Alex Solka



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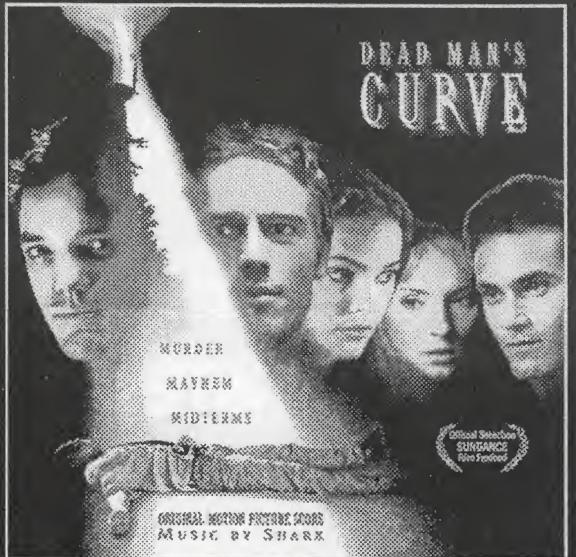
DEAD MAN'S CURVE

ORIGINAL MOTION PICTURE SCORE

A FILM BY DAN ROSEN

STARRING MATTHEW LILLARD, KERI RUSSELL,
MICHAEL VARTAN, RANDALL BATINKOFF,
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Babble from the editor:

I've been up till 4am every night this week. I'm sick of writing. This magazine has been my life for the past three months. What the hell am I doing making a magazine? At this point I don't care about typos or grammar, I just want this thing done. I want to sleep. Three months ago it seemed like a pretty good idea...to make a magazine that is. Right now I'm not too sure. Hopefully everything will work out. Hopefully you will be able to read this white text on this black background. I don't know crap about making a magazine. Sure, I have a degree in art, but most of my learning came before the computer. I've never taken anything to press, let alone a 56 page magazine. But if your reading this now, I guess everything worked out.

So here it is, Newgrave issue #1. You better hold on to this cause it will be worth something someday. I know I'm going to get a ton of crap for this magazine. Shit like, "your content is too gothic," or "how cheesy," but you know what, I don't give a fuck. This magazine isn't for those people, those people have their own magazines, in their own boring little world. This magazine is for the person who is sick of the boredom. This magazine is for those who still like to have fun. This magazine is for the person who gets criticized everyday for dressing and doing the things they want. It's for the person who has to take the crap job because the world can't accept anything that is even the slightest bit different. This is a magazine for people who do things and not just talk about doing things. It's for that person who still spends two hours in front of the mirror getting ready to go out to a club. It's for that person who still spends two hours in front of the mirror getting ready to go nowhere. And mostly it's for that person who has a lust for dark and gothic music, art, fashion, photography, film, etc. This person may or may not be you. This magazine may or may not be for you. Either way here it is.

-M. Riser

Photo by: Marie Adamson



LONDON AFTER MIDNIGHT

INTRODUCTION BY: STEVEN SCHULTE

INTERVIEW BY: MATT RISER

PHOTOGRAPHS BY: ALEX SOLKA



The phrase, "London After Midnight" holds a special meaning to a great deal of people. To the horror film buff, "London After Midnight" is the Holy Grail of "lost" films, being Hollywood's very first vampire movie and starring the Master of Disguise, Lon Chaney, it has never been seen since its original 1927 release. All the prints and negatives of the film have mysteriously disappeared. Like the vampire who cannot cast a reflection in the mirror, "London After Midnight" cannot be reflected on the silver screen, leaving us with nothing but our vivid imaginations to surmise this dark enigma. Luckily, we have more than our imaginations to explore the awe and mystery that is "London After Midnight" the band.....

First off, why isn't the new album out yet? It's been like five years since Psycho Magnet was released. What's the hold up?

We've been doing lots of touring in Europe and some in the USA. We signed a deal with an indie label here in the USA, and have distribution deals with labels in Europe. Since the 1996 release of Psycho Magnet, we toured, recorded some live tracks in Europe, and released a collection CD with the live songs and some rare songs called "Oddities".

We are now talking with major labels about our next release. It's been a very active time for us behind the scenes, where we are stepping to the next level.

How is the overall sound of the new album starting to evolve and take form? Some of sound samples on your web page seem to allude to a more synthy/techno sound coming from LAM. What can we expect the new songs to sound like?

The new songs are a natural evolution from what we've done so far, the first CD that I wrote, recorded in 1991, was less electronic, a little softer, the second CD I wrote in 1993, was harder, more aggressive and a little more electronic. I think with any band, it's pretty important to evolve. And that is just what we are doing. To stagnate and try to conform to a pre-conceived notion of what you're supposed to sound like is not healthy for any real artist. So growth and constant reinvention is pretty important in order to stay relevant.

Will an outside producer be present during the recording/mixing of the new album? Or is all the production still going to be done by you?

We will have outside producers. We are talking to several now, but I can't say anything specific about it at the moment. **Have you finalized the track listing and decided what songs are going to be on the new album yet?**

Not yet. We have lots of new material, and we are always coming up with new stuff, so it will be changing until we have everything recorded.

At one point you were going to be covering the Bowie song "Scary Monsters" for the new album. Is that still going to happen? Will there be any other cover songs?

I don't know, we haven't decided yet. We may just keep that as a live song. There won't be any other cover songs on the album as of this point, but you never know.

What will the next single be? Will there be a video?

The single hasn't been decided. There will be a video, and we're counting on everyone to bombard MTV with requests.

No new album and no shows. Why hasn't there been any LA concerts lately?

We have been busy writing new material and handling a lot of business stuff- we are taking the band to the next level. To do that you need to get new material written and management sorted and record labels interested, etc. There will be a full tour after the release of the next CD in early 2001. The last new CD was out in 1998. We now have an EP release, "Oddities 2," on MP3.com, which will be an online exclusive. This CD is just an EP with some old demos and retired songs that people want in their collection.

I heard you guys are no longer on contract with Metropolis Records? Is that true? If so, what happened there?

We have a licensing deal with them where they release our CDs and videos, but we are not obligated to them for a future album. We did sign a contract like this originally, however we have changed things since.

How is your relationship with Apocalyptic Vision records? Are you still going to be releasing stuff through them?

Yes we are still working with them, but are talking to major labels in Europe now about future releases.

There is a rumor that you are now signed to a Japanese label. Is that true?

We are talking to many labels at the moment. We have not signed any deal yet, however we have been offered a few.

A few years ago, when "Selected Scenes" was released in Mexico on Dilemma Records, there was talk of a live album of the Mexico City shows. Why was that never released?

I think there are enough bootleg releases in Mexico from those shows. I don't know who released them.

The fans constantly want to hear "October," "Trick or



Treat," and "Inamorata." How come they were not released on "Oddities"?

Those were songs I wrote so long ago, they really don't seem to be a part of me anymore. Some of the old stuff is just plain bad in my opinion. Some was written as very sarcastic death rock nonsense. It was some of the first music I had written (I wrote October in 1985 when I was a kid for a different band). Lots of the current material from our past CDs will also be retired as we get more new material to add to our set lists for live shows. Of course you can't rule out the surprise song that may show up somewhere at a concert. And I have made those songs you mentioned available on MP3.com on "Oddities 2".



Many of the original lyrics of "Let Me Break You" were omitted on the version released on "Oddities." To me, the overall feeling and meaning of the song has been somewhat altered. What was the basis for this decision?

Some of the old lyrics to that song were written by LAM's first singer, Armando, when I was the guitarist, in the first days of the band. When I decided to redo the song, I wrote new lyrics. In about 1989, I started looking for members for a band that would become LAM. I formed the band as the guitarist, got all the musicians, but when we couldn't find a singer when we parted ways with Armando, I became the singer. This was before we ever played live. LAM really materialized as a band in the early 1990's.

You have tons of home videos of LAM concerts ranging from the first show at Helter until now. Why haven't you released copies of those videos for sale?

Well the quality of those old videos isn't great, and the old Helter Skelter didn't exactly splurge on lighting or much else, so there were maybe 3 lights on stage if we were lucky, and the videos are usually too dark to see anything. There are some videos that are pretty cool, but not enough footage to make up a decent length video release.

What ever happen to the video project "The Malleus Maleficarum"?

I think you may be confusing two different things. "Malleus Maleficarum" was a side project I had which was basically stripped down reworked versions of LAM songs that I performed by myself pretty much. See, the sound systems at old Helter Skelter was always so bad that you could never hear my voice (we're talking 1990-1993 here). So the side project was a way to go out there and play quiet shows and really sing. The video project was called "Love and Affliction," a short film I wrote, storyboarded and all, but haven't filmed yet. Maybe I will someday.

You recently got a new drummer. How has he worked out?

No one serious. We are auditioning drummers.

In the old days, your live shows would be set with a stage full of props ranging from graveyards to haunted house interiors. It was something that was unique to your band and created a whole other atmosphere. Why did you stop using all the props?

Well, you can't keep doing the same thing forever. Also, all that was my work. In the early days, I had to deal with such hostility from other people who used to play with the band, and some would never help out, so all the work fell on me with virtually no assistance. So I had to stop doing a lot onstage because no one would help, and I still had the responsibility of writing the music, arranging live shows, making flyers, publicizing, getting crew, and organizing everything. It was a huge stress to add anything to that--impossible really. So the massive stage shows had to be cut down. And those trouble makers in the band got axed. Eddie Hawkins and Tamlyn were the only original members who ever helped.

You have in some sense turned your back on the "gothic" and "macabre" side of things. You've headed toward a more commercial mainstream attitude. Why?

I don't see what I do as heading in a commercial direction at all. And I don't think I ever sounded like anything or fit in anywhere musically. I am still doing exactly what I want to do, however I have grown-- evolution, not purposeful change in any direction. I mean, LAM has always been either praised or condemned because we didn't sound like anyone, didn't sound like a typical goth band, but we had lots of goths as fans. So, I don't think there was a day that LAM fit in a category anywhere. So to say that we've changed from being something we really never were in the first place is kind of inaccurate. Also, I find that the current goth scene is somewhat stuck in an 80's rut. I do not like most 80's music, so for me to listen to bad new wave in a goth club, or bad goth music you've been hearing since 1984, well it's not too exciting, and in fact, gives the genre and scene a bad name because people see it as this thing that never grows or evolves, and actually shuns new ideas. So, the stagnation of the scene is something that is not appealing to me. Also, there is a lot of negativity in a few people in



the scene, people who spread lies and thrive off of chaos. But, there are some cool bands and great things happening also. Germany is a very active place and has lots of great things happening. So, I have not turned my back from the scene as a whole, but from the people who thrive off the destructive and/or burnt out aspects of it. There are countless numbers of amazing people in the goth scene. But we as a band are going to evolve, and hopefully the scene evolves too. ❤

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YENDRI

By: M. Riser



Yendri is a cross-dressing electro-gothic solo artist with soul and style. Every beat pulsates with an eerie atmosphere of darkness and isolation. Combining various musical sentiments such as techno, industrial, gothic, and synthpop to produce a new entity. A very personal journey into the thoughts and emotions of an artist who is not afraid to express himself on multiple levels. Incorporating image and music, delivering a complete package that should be very appealing to the gothic clubgoer as well as your common tech-head.

For more info:
<http://www.hamburch.de/yendri/>

Had you been involved with any previous bands or projects prior to your solo work?

Yes, but that was about 7 years ago when I was 15, it was a rock band (I was the keyboarder). We just covered other songs. I hated that and always wanted to compose my own songs.

While growing up did you have any formal training in music?

I had some lessons on the electric organ when I was 14.

Your songs all seem very dance floor oriented. Is that something you strive for or just a coincidence?

I just like grooving rhythms, but it's not that I strive for that. That depends on how I feel when I compose it.

Do you see yourself getting into the remix thing? Or would you prefer to concentrate on your own music?

Doing remixes is a really interesting thing that I won't miss. It's like re-interpreting the songs of others and expressing one's own feeling about the subject. But I always concentrate more on my own songs.

Do you ever perform live?

Not yet... (I don't know if I ever will) There are just too many reasons not to do it now... I'm alone, I have no concept... I'm quite shy...

Are you happy with being signed to Trinity records?

Yes, it's really relaxed work, and I think they're doing a good of promotion for me.



Is there any negotiations in the works about having your music licensed to an American label?

I did not think about that yet...

Living in Germany, how do you view the whole American music scene. Especially the U.S. "gothic" scene? Are there bands you particularly like or despise?

I just know the U.S. scene from the internet, I don't know if that reflects the real American goth scene. What I've seen so far makes a positive impression on me. An American "gothic" (or considered-as-gothic) band I like is Lycia.

The production on your album is outstanding. Was it all done by you, or do you get a lot of outside assistance?

I did everything on my own, and Johnnie of Trinity Records mastered some of the songs.

Most of your songs are in English. What was the logic behind that decision?

I think it just sounds better in some circumstances, to sing in English. Also my lyrics can be understood by a bigger audience.

Who are your major musical influences?

I have a very strange relationship to music. I rarely buy CDs or records (I have about 30, and I just bought 2 of them myself). Nevertheless, my main influences are music of the 80's, early techno, and everything else. ♥

LUCIO FULCI'S

ZOMBIE

By: M. Riser

Still warm off the presses comes ZOMBIE; the latest offering from Blackest Heart Media. A graphic (by all meanings of the word) novel celebrating Lucio Fulci's popular cult/horror/gore film of the late 70's. This release is written by Stephen Romano, and illustrated by Michael Broom, with inking done by the talents of Derek Rook and Gerry Coffey. Also included with this release is a digitally remastered CD sound track of the film.

I'll admit it has been a while since I let my self get drawn into a comic book, and I had no real intentions to review such things in this magazine. However, when copies of THE BEYOND and ZOMBIE arrived in my box, I was somewhat intrigued. It's hard to ignore something of quality. From start to finish it is apparent that this is not some cheap attempt to make a buck off some sorry Fulci fan who needs to own all things Fulci. Instead we have what is an inspired product that is obviously made by fans for fans. No noticeable sacrifice in expense or production has been made. Instead, we have a well adapted story that is showcased by amazing illustrations. The kind of illustrations that are energized with character and personality. Very similar to the macabre illustrations styles of Berni Wrightson. Where faces look like faces, and not some stylized "learn to draw comics the Marvel way" faces. Characters actually have character. The artwork comes alive (or shall I say undead) to carry the reader through the mature dialogue presented by Romano.

From what I understand, Romano has been trying to remake this classic Fulci film for some time. Finding it more than difficult to fund such an elaborate project. He has instead received a temporary fix by taking his ideas to the comic medium. Not to say the dream of a modern film remake has been abandoned, but rather set aside for the time being. He tackled the project with as much passion and enthusiasm as he would if he were making a film. Carefully hand selecting the artists as one would cast actors or hire directors. It is this attention to detail and the passion that must go behind such a endeavor that is ever so apparent with this release.

To accompany your reading, there is a 30 track CD soundtrack which includes the film's original score as well as other rarities. This wonderful inclusion contains 12 remastered tracks of music composed and performed by Fabio Frizzi and Giorgio Tucci. There are alternate versions of songs as well as two tracks of remixed songs. In addition to the film's soundtrack, Blackest Heart has provided a supplement containing songs by rokOpera and Cinema Stage Orchestra. Also contained for your listening pleasure is original radio advertisements that were used to promote the Fulci film. Both the film score and the Radio spots have been remastered. Exposing only slightly indictable aging and deterioration of the original soundtrack. I like the whole idea of including a soundtrack with a graphic novel. It really adds a whole other layer and mood to the reading experience. I hope to see more of such things in the future. 

For more info on this and other releases please check out the Blackest Heart Media web site at:

www.blackestheart.com

MARRY+AN+BLOOD

JAPANESE VISUAL ROCK

BY: M. RISER

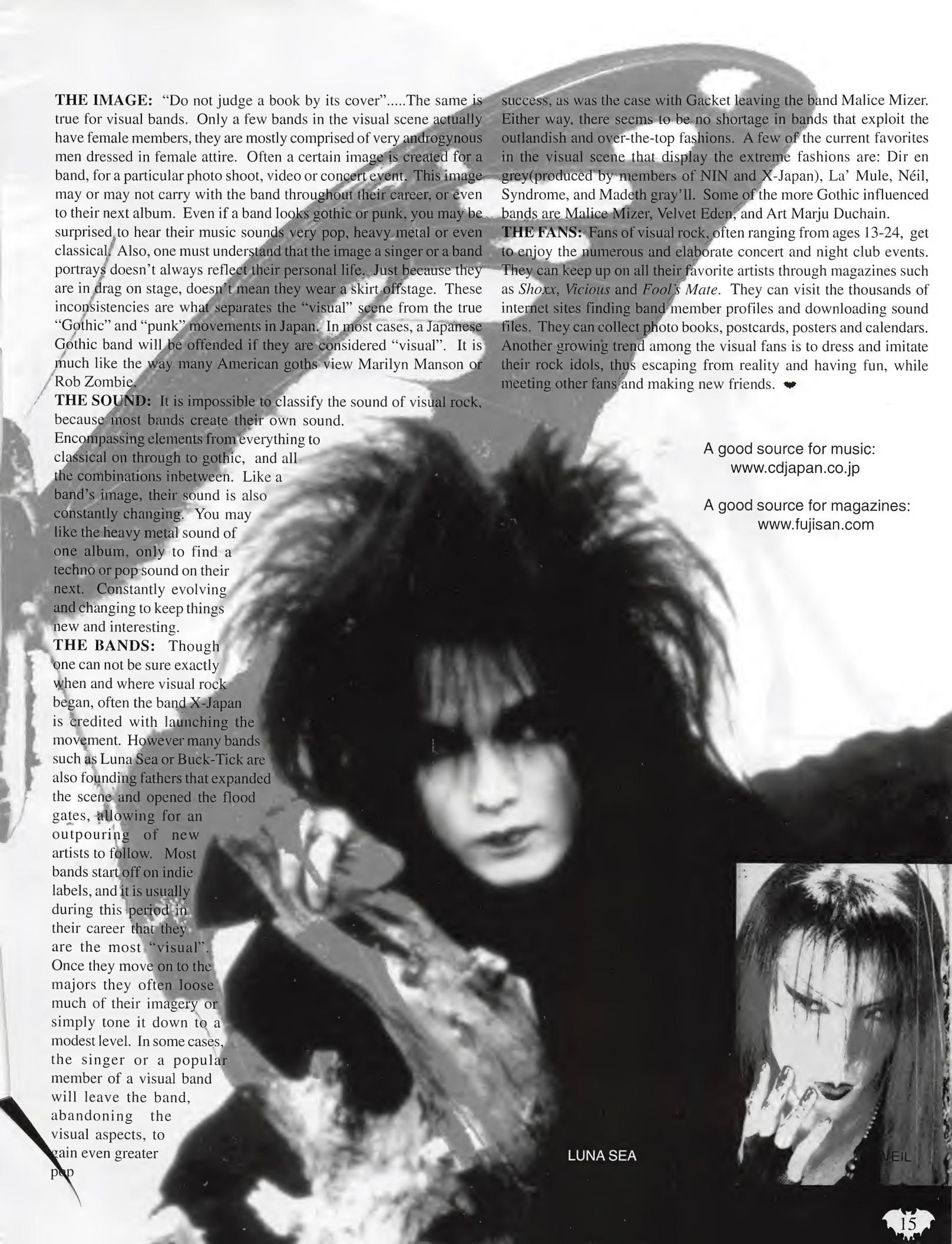
LUNA SEA

VEIL

VISUAL ROCK: While America pop music has fallen asleep behind the wheel of entertainment, easing off the road and grinding to a boring halt. One can hitch a ride in a Japanese import and experience all the sites and sounds of "visual rock". Encompassing almost every possible element of extreme fashion, including punk, glam, mod, gothic, industrial, etc. to produce a total package of music, image and entertainment. Where big hair and androgynous boys are once again in the spotlight and on the stage. It is not a retro flashback movement, but a contemporary phenomenon of rock stardom, fashion and fun. Where the importance of imagery and showmanship is still recognized-not criticized. Visual rock offers a musical journey away from reality, where life doesn't need to make sense, and where things don't need to be taken seriously.



LUNA SEA



THE IMAGE: "Do not judge a book by its cover"....The same is true for visual bands. Only a few bands in the visual scene actually have female members, they are mostly comprised of very androgynous men dressed in female attire. Often a certain image is created for a band, for a particular photo shoot, video or concert event. This image may or may not carry with the band throughout their career, or even to their next album. Even if a band looks gothic or punk, you may be surprised to hear their music sounds very pop, heavy metal or even classical. Also, one must understand that the image a singer or a band portrays doesn't always reflect their personal life. Just because they are in drag on stage, doesn't mean they wear a skirt offstage. These inconsistencies are what separates the "visual" scene from the true "Gothic" and "punk" movements in Japan. In most cases, a Japanese Gothic band will be offended if they are considered "visual". It is much like the way many American goths view Marilyn Manson or Rob Zombie.

THE SOUND: It is impossible to classify the sound of visual rock, because most bands create their own sound.

Encompassing elements from everything to classical on through to gothic, and all the combinations inbetween. Like a band's image, their sound is also constantly changing. You may like the heavy metal sound of one album, only to find a techno or pop sound on their next. Constantly evolving and changing to keep things new and interesting.

THE BANDS: Though one can not be sure exactly when and where visual rock began, often the band X-Japan is credited with launching the movement. However many bands such as Luna Sea or Buck-Tick are also founding fathers that expanded the scene and opened the flood gates, allowing for an outpouring of new artists to follow. Most bands start off on indie labels, and it is usually during this period in their career that they are the most "visual". Once they move on to the majors they often loose much of their imagery or simply tone it down to a modest level. In some cases, the singer or a popular member of a visual band will leave the band, abandoning the visual aspects, to gain even greater pop

success, as was the case with Gacket leaving the band Malice Mizer. Either way, there seems to be no shortage in bands that exploit the outlandish and over-the-top fashions. A few of the current favorites in the visual scene that display the extreme fashions are: Dir en grey (produced by members of NIN and X-Japan), La' Mule, Néil, Syndrome, and Madeth gray'll. Some of the more Gothic influenced bands are Malice Mizer, Velvet Eden, and Art Marju Duchain.

THE FANS: Fans of visual rock, often ranging from ages 13-24, get to enjoy the numerous and elaborate concert and night club events. They can keep up on all their favorite artists through magazines such as *Shoxx*, *Vicious* and *Fool's Mate*. They can visit the thousands of internet sites finding band member profiles and downloading sound files. They can collect photo books, postcards, posters and calendars. Another growing trend among the visual fans is to dress and imitate their rock idols, thus escaping from reality and having fun, while meeting other fans and making new friends. ♡

A good source for music:
www.cdjapan.co.jp

A good source for magazines:
www.fujisan.com

LUNA SEA

VEIL



PET SHOP of HORRORS

By: M. Riser

In the vein of modern horror series such as *Night Gallery* and *Tales From the Dark Side*, comes *Pet Shop of Horrors*. An outstanding anime release from Urban Vision Entertainment that is full of gothic sentiment. A series based around a mysterious Pet Shop located in Chinatown, where customers get a lot more than just their desired pet. For nothing is what it seems, and for everything there is a hidden price. This well produced series is moody, captivating, inspirational and mysteriously entertaining. Full of interesting characters and mature dialogue. Whether your a fan of anime or not I recommend this show highly.

"Daughter" is the first episode of this series. It does it's best to introduce the characters and a general formula that the future episodes will follow. In this first tale we are introduced to Count D, an extremely calm, slightly androgynous and an eccentrically peculiar person. He is selling, to an unsuspecting couple, what he claims to be a rabbit. This may sound normal so far, but you must understand that this supposed "rabbit," has an identical human resemblance to that of the couple's recently deceased daughter. Being caught up in the moment of seeing their dead child, they immediately decide to purchase the "rabbit". They must sign a contract promising to care for it properly. If this contract is broken, a grim fate will surely follow, and of course, Count D cannot be held responsible. After a predictable outcome, the police are already on hand to investigate. This is where we are reintroduced to Leon, a hard headed detective, who has since the beginning of the episode, been constantly suspecting that the Count is up to no good. He is always taking every opportunity to investigate the pet shop, looking for answers, only to find more mystery.

Continuing with the same premise of purchasing a pet, breaking a contract, and thus meeting doom, we are led into a dreamy and atmospheric episode two, entitled "Delicious". It is a murder mystery tale of jealous love, where a pop singer marries her manager, only to find out on their wedding night, that he is still in love with his ex-girlfriend. Upon receiving this harsh truth, she makes a suicidal leap off of a boat, into the ocean below. The guilt stricken manager then finds himself in the presence of the Count, purchasing a mermaid that has the likeness of his dead bride. This uncanny resemblance of the deceased pop singer leads toward a macabre love affair between the two. A stand out quality of this episode is, the moody and tranquil sound track that is juxtaposed against the creepy and disturbing images of their relationship. This is by definition a gothic romance. Throughout this tale, we are once again disrupted by the constant annoyance of Leon. Forever trying to find a reason to arrest the Count and shut down the pet shop.

The third episode, entitled "Despair," begins to break the mold that was prevalent in the first two episodes. This time there is not an animal resembling a loved one, instead we have a rare Medusa like lizard. A lizard that is half reptile and half beautiful woman, cursed with a magical power that turns all those who look into her eyes to stone. Due to her unfortunate ability she must remain blindfolded at all times. This rare species is being purchased by a melancholy has-been actor who cannot break the typecast role of his youth. Discouraged and depressed, his only comfort is found within his collection of rare reptiles--and especially with that of his newest acquisition. The bond and attraction between the lizard and young actor is strong. For without his care, she would be unable to survive. The combination of her enchanted beauty and her need for him leads into another strange and macabre love affair. She becomes his only true friend, loving and needing him for reasons other than that of his celebrity status. And in the end, when all seems to be lost, it is through her that our actor can find true freedom.



Now onto Volume Four, the latest episode released. It is with this final volume, entitled "Dual," that the writers have really begun to expand the story line possibilities, totally breaking free from any previous formula that the stories had been following. In this unique tale, we see a committed political assistant who has made it his life to do all he can to get his best friend elected (even if it means dabbling in the mysterious and supernatural possibilities that can only be found at the notorious pet shop). Through hours of research, our assistant discovered information regarding a mystical creature called the Kirin, an animal of sorts that has the power to make his chosen master a great leader. The aspiring politician and his assistant go to the pet shop in search of the Kirin. And it is there that they find their desired creature, who happens to be taking the form of a small child. Despite the mysterious and contractual consequences, they take the Kirin with the hopes of the greatness it could bring. And in the end, our political assistant finds his greatness, however it becomes something totally different from what had originally planned.

Hopefully we will be seeing more from the Pet Shop of Horrors series. From what I understand, it has become a popular and hot selling item for Urban Vision. Perhaps it will open the door for more dramatic horror releases in the world of Japanimation. ♥

For more information please visit: www.urban-vision.com



DEVILMAN

In 1972, a Japanese Manga artist named Go Nagai created a gigantic man-operated robot character called *Mazinger-Z* (or better known in the US as *Tranzor-Z*). This Japanese comic strip became a huge success. It spawned an animated TV series, and ultimately initiated the Japanese robot craze of the late 70's. Within a short period of time, Go Nagai continued to create more robot designs. He even instituted the idea of a team of multiple robots that could transform and merge together to form one giant robot. Thus the embryonic beginnings of *Transformers*, and the likes of *Voltron*. Without a doubt, Go Nagai has had a huge affect on popular culture all over the world.

During the same year that Go Nagai introduced to us *Mazinger-Z*, he had also created *Devilman*, a character that was in complete contrast to the colorful mecha designs that were making him famous. *Devilman* was an ultraviolet, demonic manga that dwelled on the dark side of Go Nagai's imagination. It too, had led to an Animated series, and slew of toys and models. However, unlike the popular robot designs, *Devilman*'s international popularity has remained on a somewhat underground "cult" level.

I was first introduced to Devilman by reading a Glen Danzing interview in "Thrasher" magazine in the late 80's. He made mentions of this demonic character while discussing other Japanese toys and TV shows that were of interest to me then. However, at that time a person was hard pressed to find anything that was Devilman related. At least not for a price any normal person could afford to pay. So for the next ten years or so, I was simply forced to keep my curiosity of Devilman in the back of my mind, assuming someday I would have my chance to investigate. As fate would have it, within the last couple of years the popularity of Devilman has greatly increased. For the first time, it has become somewhat easy and affordable to acquire Devilman merchandise in America. In this current trend of Devilman merchandising, Manga Entertainment steps in to release a DVD containing two animated volumes of Go Nagai's classic manga.

In Volume One, entitled "The Birth," we are given the story of Devilman's origin. We discover how and why young Akira put his soul on the line to possess the body of a demon. It is a tale of a world infested by a demonic evil, where Ryo, his best friend from the past, comes back to change Akira's life forever. Ryo tells Akira the true story of how his parents died, as well as informing him of the impending danger that goes unseen by most. This danger could ultimately wipe out the human race all together. It is an evil that must be stopped by someone pure at heart, someone like Akira. "Only one who is pure at heart can possess the body of a demon", and "only a demon can kill another demon." It becomes a moral decision as well as a question of fate for Akira. He must decide what is more important, and if it is worth the risk of eternal damnation.

'Til death between Devilman and the Demon Bird. This action packed episode is full of Demonic battle, mature subject matter, and ultra-violent animation. An excellent follow up to volume two, leaving the viewer ready for more.

This two volume DVD is an excellent way to introduce your self to the world of Go Nagai's Devilman. It comes complete with the special features of a Go Nagai biography, original trailer, as well as a photo gallery of Nagai art. Hopefully Manga Entertainment will continue with the Devilman series and release more episodes on DVD. ♡

For more info please visit: www.manga.com



In the second volume, entitled "Demon Bird", Akira is becoming more accustomed to his new life as Devilman. Exploring his many powers and weaknesses. This episode ties up many loose ends about the death of Akira's parents. It also sets the stage for a romantic relationship between Akira and his schoolmate Miki. It is a surreal tale of a world under attack by bizarre creatures. It seems like, now on, everywhere Akira goes, the demons are sure to follow, constantly trying to destroy him. For he alone is their biggest threat. Unfortunately, everyone around him also falls victim to the wrath of the demonic world, including Miki and her family. It is up to Devilman to stop this madness. We see him go full force against such demons as Gelmar, a water creature, as well as Jinmen, a turtle whose shell carries his victims damned and tortured souls. And finally a fight

DEAD IN CONCERT DEAD IN CONCERT

Element @ Eternal
4/21/2000



Fear Cult @ The Troubadour
3/26/2000



-Katrina P.

First of all, Fear Cult went on way too early, like around 9:00 or something, but what can be done about that. I guess any goth band should just be happy to get a chance to play at the Troubadour at all these days. The sound system in there was amazing, the vocals, the keyboards, the bass, it all sounded great. Out of the two Fear Cult shows I've been to, this was definitely the best. It was full of energy, and since they had such a big stage the singer could really move around. With a combination of the smoke and lights, the mood was really there. They played the best of their songs, such as, "Medusa", and "Witch Hunt" (which sounds sooo good live). For a band that seems to rarely perform live, they maintain a confidence on stage that is totally captivating and entertaining for the viewer. All I can say is, "simply amazing," and I cannot wait till the next time they play.

Gothic Beach Studios and Alternativah presented a wonderful night to remember with their monthly club Eternal. Tonight there was not only dancing, but a live performance by Element. Why this band is playing in the corner of Naga in front of hundreds, instead of at the Palace in front of thousands, is a mystery to me. I guess it's just more concrete proof that the music industry has its head up it's ass. They are a unique and truly amazing band. Despite the usual technical difficulties and a crappy sound system, their performance tonight at Eternal was outstanding! Performing in front of the giant picture windows at Naga, creating a surreal atmosphere, with the cityscapes and ocean views behind them. They went through a 45 minute set of their special breed of electro Gothic songs, including all the crowd favorites such as "Red Meat" and "Beauty Queens," "In the Nitetime" and "Sound of Angels," as well as a bunch of new songs I had never heard. I just can't wait until they finally release a full album. Until then I guess I'll just have to keep coming to their concerts.

Also, that night at Eternal, there was an interesting art and photography exhibit featuring work by Cathy Hoang and Alana Lindner. It is really good to see a club that supports the arts like

-M

DEAD IN CONCERT DEAD IN CONCERT

Penis Fly Trap @ Release The Bats
4/28/2000

Cinema Strange @ Repent
2/19/2000



The strobe lights flicker and flash and the shadows shift across the stage. It's time for Cinema Strange. They've transformed the stage of this daytime strip club to an eerie environment of death-rock decor. In front of their crowd of loyal fans, they cut into their songs, like a knife into flesh. Full of energy, violent and chaotic, they move about the stage like reanimated corpses. Definitely not one of those pretty boy goth bands that just stand there looking depressed. Tonight they tear through what seems to be there usual set of songs. I'd give the names but I can barely do that when they are spelled out in front of me. However I did recognize two of the songs from being on their demo cassette. Even if your unfamiliar with their material, or perhaps not a huge fan, you can still be impressed by their musical ability. For God's sake, their songs are so full of melodies and awkward structures that it's amazing they can remember ten minutes of them, let alone forty-five. And to watch their fingers flow like machines throughout those insane compositions is truly astonishing. My only problem with their set was that it became a bit monotonous. I'd like to hear more contrast. Some slow songs mixed in-between the fast would make a world of difference. By the way, whatever happened to the "Sit Down Song" or "Ten Billion(or however many) Flies"....Oh well, maybe next time.

-M. Riser

Holy death-rock Batman!!! Penis Fly Trap: live at Release the Bats. The show is kicked off with a dramatic throat slashing involving our grim host Dave Scott...poor Dave, he will be missed. After falling to the wayside, the punk rock insanity of Dinah Cancer and crew took over. In front of a packed cave of goths, ghoulies, punks, death rockers and degenerates they fire up a 40 minute set of fast paced spookyness. They start things off with "Tears of Blood", some song I didn't recognize, and "Cemetery Girl". Then we get a taste of some new material, with a song called "Scream, Scream, My Darling". All the while Dinah, looking as lovely as ever, was dressed like a vampire ballerina. And since I'm on the topic, Elvorian Von Spivey was clad in the rags of some dead Nazi, and Bass player Lucifer Fulci was showing off the new PFT T-shirt. Then plowing through the rest of the set we heard the usual favorites including "Evil", "Burn, Witch, Burn" and "The Dead Hate the Living." Of course there were other great tunes mixed in-between but, hell if I know what they were called. They ended the set with the old 45Grave crowd pleaser "Party Time". All and all it was a great night out at the Bats.

-M. Riser



UNIVERSAL MONSTER TOYS

Text by M. Riser

Photographs of Hasbro dolls by Andy Died

Photographs of Sideshow figures by M. Riser



In the 60's and 70's there were numerous books, magazines, posters, toys, and models celebrating our classic horror movie characters. Any given weekend, one could stay up late and catch a creature feature or horror classic on local TV. Shows like "The Adams Family" and "The Munsters" were being produced. Hammer Studios in England was cranking out their interpretations of the horror classics as quickly as they could build the sets and write the scripts. Monster classics and horror films had become a huge and obvious part of our popular culture at that time. However, at the end of the 70's, there was a steep decline in popularity. The monster movie craze, like any trend, was quickly dying out. The mid 80's saw only a slight surge in horror movie memorabilia, but most of that merchandise quickly ended up on the clearance racks and in the bargain bins. Most of the toys that had come out during the late 80's to early 90's were extremely expensive model kits, produced by small independent companies, or overstylized figures with little to no resemblance to the actual film characters. It was not until very recently that horror movie fans could once again find the desired toys, models, books, and magazines that were so abundant twenty years ago.

There are two main companies we can thank for playing a key role in this new monster invasion. The first being Hasbro toys, a company that is most popular for making G. I. Joe dolls. The other main player is Sideshow Toys, a newcomer to the toy world that has made its mark with quality, creativity and affordability. Both companies have released lines of Universal Studios Monsters. And both companies have gone to great measures to produce a toy that actually resembles the likeness of the original actors. So far there has been two lines of 12" Hasbro

released its series of "Classic Movie Monsters" stamps. It consisted of Frankenstein. The second series included an Internet exclusive Dracula, The Creature from the Sideshow we have seen three

Black Lagoon, the series of 8" figures,

Frankenstein,

Invisible Man, the

Earth. I suggest

and you still

this craze will

while 'til the

mania.

Phantom of the Opera, as well as the Son of Invisible Man and the Mummy's Tomb. From which included; Frankenstein, The Wolf Creature from the Black Lagoon, Hunchback, as well as the you go out and grab them up have the chance, because last, but if history repeats next outburst of

Phantom of the Opera, the mutant from This Island while they are available who knows how long itself, it could be a monster



DEATH Rock PROM NIGHT

Prom pictures courtesy of:
Dave & Jenn, Shane & Veronica
Text by: Me

On May 26th we saw what the first ever Death Rock Prom could have only been thought fiends at Release the Bats. It remember. A chance for all dropouts to finally wear a chance for all the local sell those nasty ass dresses wise remained on the cade. Among this swapping photofest, of the prom King and out of this very spe- don't go to prom you tire life.....yeah right!

You BITCH....you're wearing my dress!

Notice the hand on the ass?
Nice huh?



was probably An event that up by our friendly was truly a night to those high school corsage, and a thrift stores to actually that would have other racks for another drunken dancing, date there was even a crowning Queen. No detail was left cial event. After all if you may regret it your whole en-



King and..uhm...Queen.

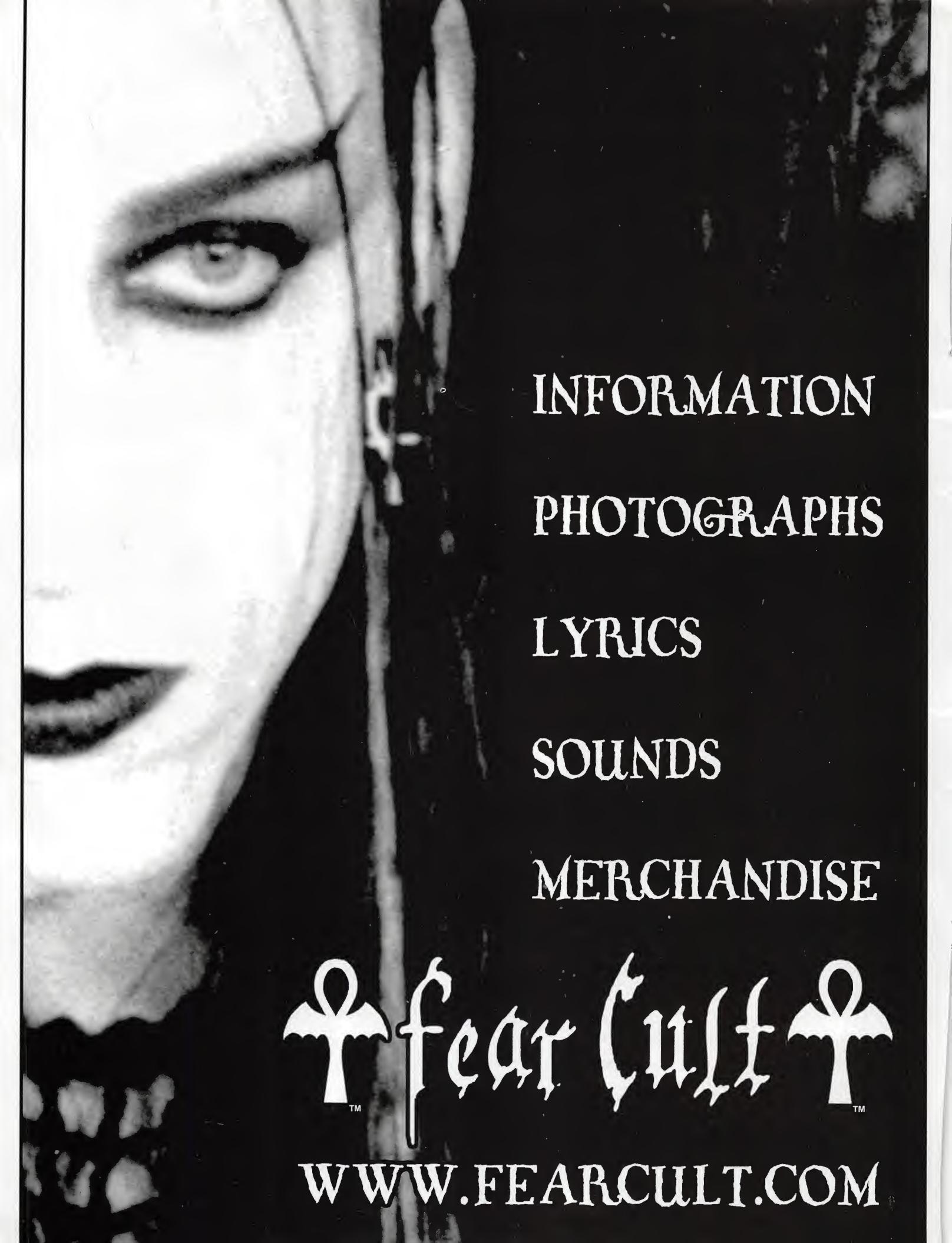
PROM NIGHT
Vote For The King & Queen
Turn this in to the DJ booth by
11:30pm

King

Rat Bastard

Queen

Jeremy



INFORMATION

PHOTOGRAPHS

LYRICS

SOUNDS

MERCHANDISE

 fear Cult 

WWW.FEARCULT.COM

MINI POSTER #1

LONDON AFTER MIDNIGHT





THE WIND AND WATER LOND ON

THE MAGAZINE OF THE AMERICAN MUSEUM OF NATURAL HISTORY

G

PHOTOGRAPH BY: ALEX SOLKA



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Photography by:

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FRANCE



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Once upon a time there lived a format known as "videocassette" who ruled the realm of home video, but as time passed it was overthrown by a new digital format called DVD much the same as its sister "audiocassette" was conquered by the digital CD. While videocassette still rules the realm of home recording, the DVD is king of the factory pre-record home video. Just as the discerning audiophile would only buy a CD of a music album, the discerning videophile would only choose DVD. With its crystal clear image that's 60% sharper than VHS, and the added bonuses such as trailers, documentaries, deleted scenes, and second audio track commentaries, the DVD offers superior bang for the buck. Not to mention that most new films are released on DVD "day and date" as the VHS version, yet priced for sell-through usually around 24.99-29.99, while the VHS are typically priced to rent at around 99.99.

Now that the DVD player has proven to be the fastest selling consumer electronic product ever, many studios have raided their vaults to release "Collectors Editions" of classic films, including Universal Studios, home of the classic monsters DRACULA, FRANKENSTEIN, THE MUMMY, and THE WOLFMAN. Universal has gone all-out to present the definitive versions of their classic horror titles on DVD, each one containing new digitally remastered prints along with commentaries, documentaries, trailers, photo archives, and other special features. Here we will take a look at the Universal Classic Monster Collection currently on DVD.



CLASSIC HORRORS on DVD

By: Steven Schulte



DRACULA

Tod Browning's DRACULA (1931) was one of the very first "talkie" horror films, and as such it seems rather stagebound and quiet by today's standards. There was no musical soundtrack on the film (aside from "Swan Lake" during the opening titles), which although it lent certain scenes an uneasy creepiness, it also gives the film a staginess reminiscent of live theater. Recognizing this, Universal has given viewers the option to watch the film with an all-new stereo surround musical score composed for the film by Philip Glass. While the original version without the score is also available on the disc, the new soundtrack gives the film much more dramatic impact, and also leaves important scenes unnervingly silent, preserving the suspenseful lulls Browning intended.

A THIRD version of DRACULA is also included on the disc: the Spanish language version shot concurrently with Browning's on the same sets by a different director using Spanish speaking actors, but with the same script. This film is presented for the first time with or without English subtitles and the print quality is fantastic, having been transferred from original nitrate elements, it looks even better than the English version! While Carlos Villarias can't compare with Bela Lugosi as Dracula, the Spanish version does feature more mobile and fluid camera movement, notably in the scene where Dracula utters his first lines, "I am... Dracula. I bid you welcome." Standing at the top of the cobweb strewn decrepit staircase in Castle Dracula, the camera smoothly glides up the stairs, where in Browning's version the camera is fixed in place. The inclusion of this alternate version makes for a delightful opportunity to compare and contrast the two 1931 versions side-by-side, but the only problem is that there is no easy way to switch between the two. Instead of offering an easily accessible menu choice for the English or Spanish versions, you must open the disc drawer and close it again to get to the option screen.

Also presented on the English version is a feature length scene-specific audio commentary by film historian David J. Skal, author of such classic monster books as HOLLYWOOD GOTHIC, (about the making of both 1931 Dracula films), DARK CARNIVAL (about Tod Browning), THE HORROR SHOW and V IS FOR VAMPIRE. Mr. Skal's commentary covers both versions of the film and is extremely informative and entertaining while being reverent enough not to speak over some of the best lines. In addition, David J. Skal is the producer/writer/director of the disc's 35 minute documentary THE ROAD TO DRACULA, which, as its title implies, heavily covers the history of Dracula before the 1931 films. Canvassing the novel, the stage play, and FW Murnau's NOSFERATU as well as giving commentary on the 1931 films by other film historians, the documentary is very educational while still being entertaining eye-candy. Rounding out the disc is a poster/photo montage with lots of rarely seen images, production notes, cast and crew bios and filmographies, and the theatrical trailer from the Realart reissue of the film. All-in-all this DVD stands as the definitive version of the film on home video and is a perfect example of the enormous potential the DVD format has to make film buffs wildest dreams come true.



Frankenstein

FRANKENSTEIN

James Whale's FRANKENSTEIN (1931) came out the same year as DRACULA, following quickly on the enormous success of its predecessor, yet Universal chose to issue the FRANKENSTEIN disc first since it marks one of the most important film restorations of all time. Not only has the picture been cleaned up to look more crisp and detailed than it ever has before, but the soundtrack has been digitally remastered as well to remove the hiss and crackle that has been present in all previous versions. Now the silences are truly dead silent. Most importantly of all, this disc restores the cut footage of Colin Clive's blasphemous line, "In the name of God, now I know what it feels like to be God!" immediately after the famous, "It's alive!" exultation. This line was removed from all prints in 1938 by the Hays Office because of its blasphemous substance. In the previous "restoration" of FRANKENSTEIN on VHS, Clive is seen mouthing the line while a tremendous thunderclap drowns out the words, making this disc unquestionably the definitive version since it restores the emotional climax of Colin Clive's performance.

The bonus materials on this DVD include a scene-specific running commentary by film historian Rudy Behlmer on a second audio track. Much of the information in the commentary is duplicated in the supplemental documentary THE FRANKENSTEIN FILES: "How Hollywood Made a Monster" produced once again by David J. Skal. This 44 minute documentary features onscreen critical commentaries and insights by Sarah Karloff and a host of other film historians, a history of Frankenstein before the film as well as a rundown on all the Frankenstein films produced by Universal, loads of Frankenstein lore, and an abundance of fun "making of" information. Another special feature included on the disc is a short comedy film titled BOO! which gives goofy narration to scenes from FRANKENSTEIN as well as NOSFERATU and the "lost film" THE CAT CREEPS. Unfortunately, it's really not very funny. Also included as supplements are "The Frankenstein Archives," a poster and photo still montage that is set to dialogue from the film, production notes, cast and crew bios and film highlights, and the theatrical trailer from the Realart reissue of the film. Universal is to be commended for doing an outstanding job restoring FRANKENSTEIN to all its glory and brilliance which it so rightly deserves!



THE MUMMY

More of a tragic gothic romance than a horror film, Karl Freund's *THE MUMMY* (1932) is a leisurely paced film full of suspense and brooding atmosphere with breathtaking cinematography. This was the directorial debut of Karl Freund, a german cameraman who had previously done the cinematography on Tod Browning's *DRACULA*, Fritz Lang's *METROPOLIS*, as well as *THE GOLEM*, then later went on to be the head cinematographer for the *I LOVE LUCY* tv show. He used a very restrained approach to his direction of *THE MUMMY*, which puts it in a league of its own compared to the other Universal monster films. A famous example of his subtly chilling direction is during the mummy's resurrection where we don't see the entire mummy, but only a close-up of its face as a point of light illuminates its eyes slowly opening for the first time in 4000 years. This film also features wonderfully fluid camerawork, notably the scene where the camera prowls through the museum late at night, making one wish Tod Browning's stagebound direction of *DRACULA* hadn't stifled Mr. Freund's cinematic talents. Portraying the mummy, Boris Karloff's somber performance as the uncanny Imhotep/Ardath Bey, a man who has crossed time to be reunited with his great love, is played with perfect dignity and menace which frightens the audience yet instills them with a sense of sorrow for his tragedy because at its heart, *THE MUMMY* is a poetic love story of eternal suffering and the undying quest for liberation from it.

Sadly, this is another case of Universal not utilizing pristine source material for their transfer of the film to disc. While the image is sharp with plenty of detail, there are numerous splice thumps, scratches, speckles, and worn sprocket holes. The 2-channel dolby digital mono soundtrack also has not been cleaned with the attention afforded the *FRANKENSTEIN* disc, with a large level of crackling remaining. Providing the scene-specific audio commentary this time is Paul M. Jensen, author of "The Films of Boris Karloff." Mr. Jensen provides a wealth of information on the film's history and its actors, as well as detailing numerous scenes that were cut from the screenplay and offering insights into the choices of framing for individual shots. His commentary certainly leaves one with an enhanced appreciation of the film. David J. Skal's documentary, *MUMMY DEAREST "A Horror Tradition Unearthed"* runs for 30 minutes and covers the making of the film and how it was influenced by the curse of King Tut (who was recently unearthed before the time of filming), the make-up process Karloff endured for the mummy, the contributions of the screenwriter, and also encompasses all four Mummy sequels as well as *ABBOTT AND COSTELLO MEET THE MUMMY*. Also present on the disc is "The Mummy Archives," a photo gallery set to the soundtrack music which features many promotional stills, theatrical posters, and behind-the-scenes photos, including a full-body shot of Boris Karloff in the mummy bandages which never appeared in the film. Rounding out the special features as usual are production notes, cast and filmmakers bios, and the theatrical trailer for the Realart reissue of the movie.

The Bride of Frankenstein

THE BRIDE OF FRANKENSTEIN



Widely considered the best sequel ever made, James Whale's *THE BRIDE OF FRANKENSTEIN* (1935) is also held up by many to be the best "horror" film of all time. While that accolade is certainly debatable, it is a fact that *THE BRIDE* is one of the most cherished films from the genre and absolutely deserves to be preserved as a treasured piece of art. Unfortunately, Universal's presentation of the film on disc doesn't quite live up to the standard set by their restoration of *FRANKENSTEIN*. The image has been digitally remastered from a slightly worn archival print, but while the digitization has made the focus sharper, it's also added a bit of grain to the picture. The mono soundtrack has also been restored, but although there are no "pops" it does contain a small level of noise and hiss which lends the disc the ambience of an old film.

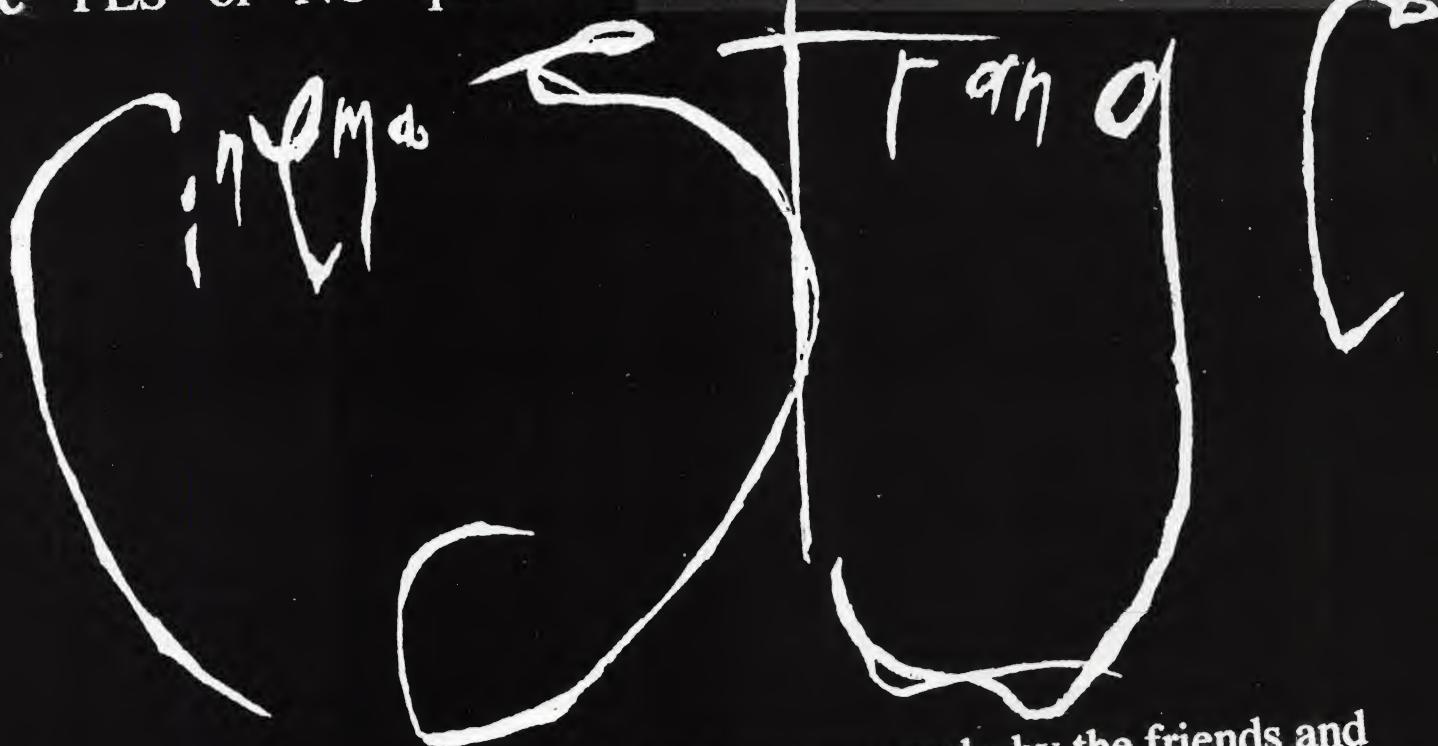
The special features on the disc include a scene-specific audio commentary by film historian Scott MacQueen on a second audio track which offers up a staggering amount of trivia and critical insight into the film. There's another David J. Skal produced documentary titled *SHE'S ALIVE! "Creating the Bride of Frankenstein"* that runs for 38 minutes and is probably the best documentary yet. With a great amount of love and attention to detail, Skal and company cover a wide range of anecdotes, production details, subtexts and thematic issues. Also included is "*The Bride of Frankenstein Archive*," a gorgeous photo montage of poster art from around the world, behind-the-scenes photographs, and promotional stills (some from scenes deleted from the movie!) set to music and arranged in chronological order. Add the Realart reissue theatrical trailer, production notes, and cast and crew biographies and you have a veritable treasure trove of bonus materials which this film richly deserves. One only wishes Universal had utilized a better transfer for the most important part of the disc, the film itself.

The Wolf Man

"Even a man who is pure in heart and says his prayers by night, may become a wolf when the wolfbane blooms, and the autumn moon is bright." Curt Siodmak's screenplay for *THE WOLF MAN* (1941) invented a great deal of the werewolf lore that is the basis for all the other wolf men who have graced the silver screen: the sympathetic and tragic figure of the reluctant werewolf, the fact that it can only be killed by silver, and the use of the pentagram as the symbol of the werewolf. The film contains some of the most atmospheric photography of the entire Universal canon, most especially the fog and mist shrouded fairy tale forest that the wolf man prowls on the night of the full moon. It also contains a good deal of subtext such as reflections on the nature of superstition that one would hardly expect from a kiddie monster flick. Made in the early forties, after the first cycle of Universal monster movies, the success of *THE WOLF MAN* kicked-off the second wave of Universal monster sequels, most of which featured the Wolf Man meeting Frankenstein and Dracula.

Yet again Universal has neglected to take the greatest pains in restoring this film to disc. The amount of speckles, nicks and scratches could have been lessened had they invested the proper care in the restoration. Nonetheless, the transfer is generally nicely detailed and free of grain. The audio commentary is by Tom Weaver, one of the most prolific writers in the field who writes for just about any horror film publication you can name. Mr. Weaver's commentary is not only enlightening, but a lot of fun to listen to as well. The 32 minute David J. Skal documentary *MONSTER BY MOONLIGHT "The Immortal Saga of the Wolf Man"* is hosted by John Landis, the director of *AN AMERICAN WEREWOLF IN LONDON*, and it covers werewolf myth and folklore as well as featuring interviews with special effects wizard Rick Baker and screenwriter Curt Siodmak. The photo gallery is called "*The Wolf Man Archives*" this time and is scored with the film music and played in chronological order. As always, the extra features include production notes, cast and filmmaker bios, and the theatrical trailer from the Realart reissue (which shows you how truly bad the film used to look).

Nine "YES" or "NO" questions with-



The following questions were compiled anonymously by the friends and acquaintances that were present during an after show dinner gathering at the infamous transsexual hot spot, Yukon Mining Co., in Hollywood, California, on July 7th, 2000

1. Do You DOUCHE?

~~Are you a pedophile down to brass~~

Beat the meat or choke the chicken?

3.

2. WHEN DID
YOU DISCOVER
DEATH ROCK?

SORRY

2. (2nd edition)

REGULARLY?

4. IS DAVE my little pedophile?

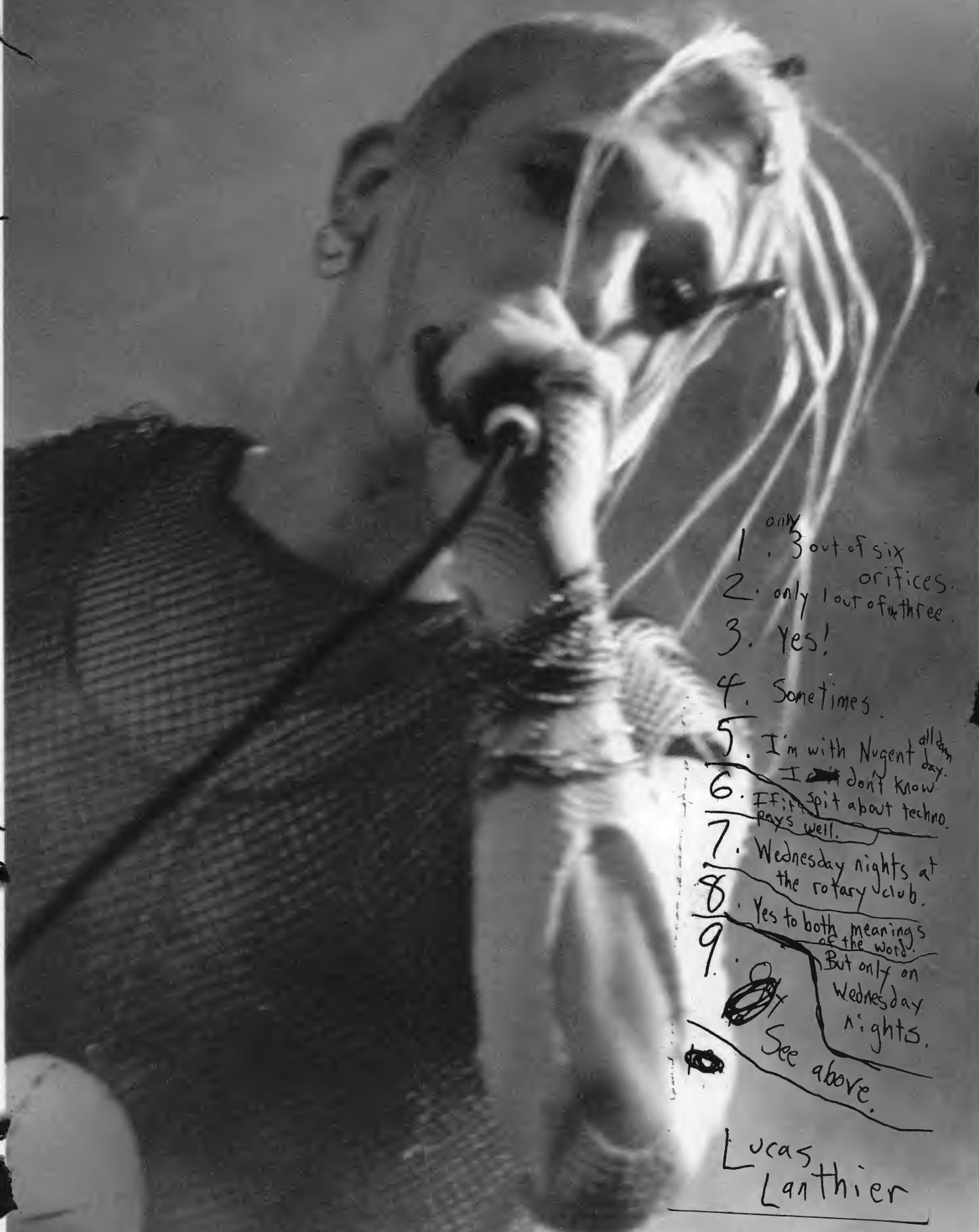
5. Doesn't metal & Techno
ROCK!!??

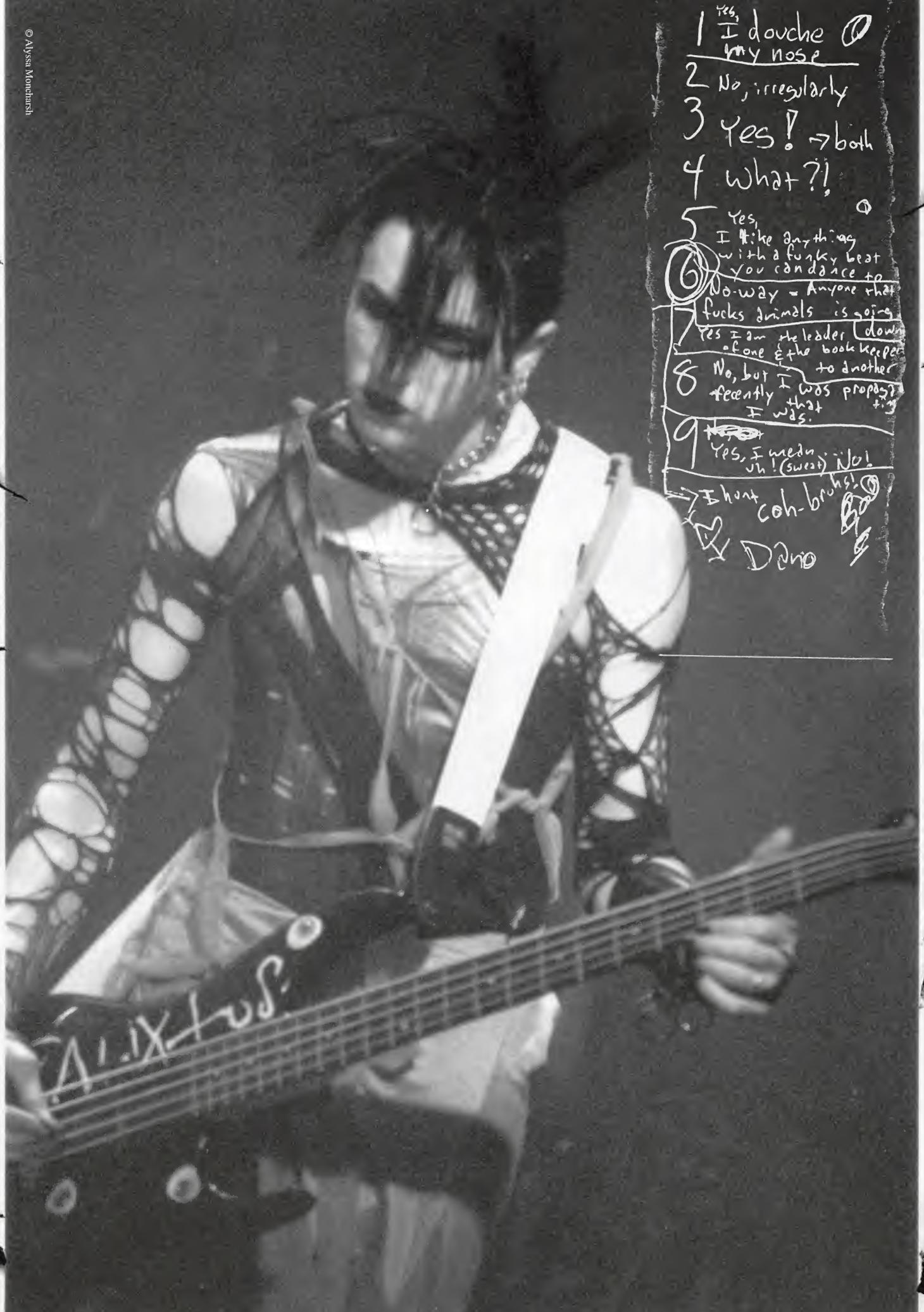
6. ARE YOU Queer?

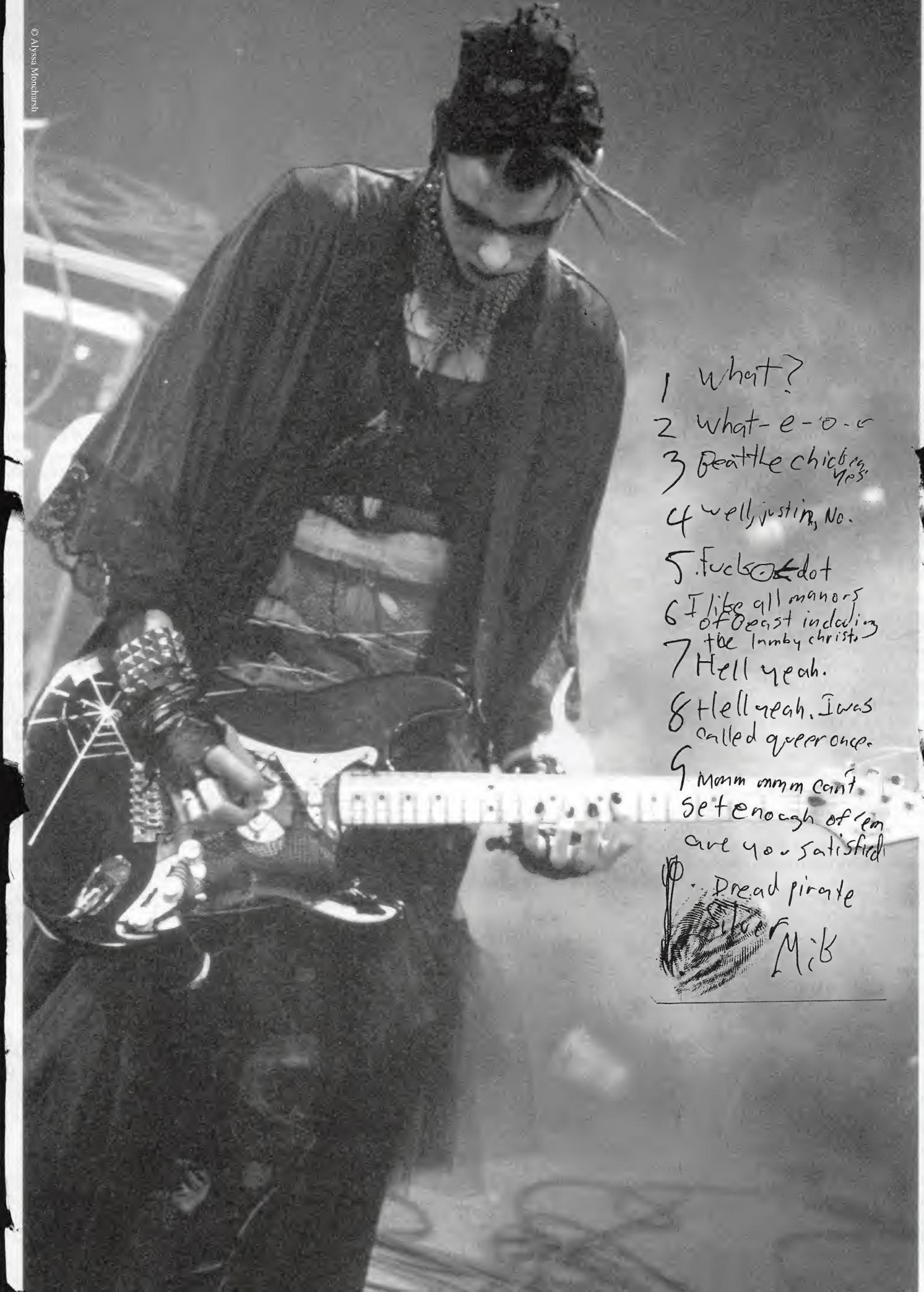
7. Do You Suck DICK?

6. BONNIE FRIENDZ
ARE YOU into Bearfaking?

7. After what I do for you
IN A SEX GANG







- 1 what?
- 2 what-e-o-o
- 3 Beattle chicken
yes
- 4 well, justin, No.
- 5 fuck dot
- 6 I like all manners
of east including
the Inby christ
- 7 Hell yeah.
- 8 Hell yeah, I was
called guerrance.
- 9 Mmm mmm can't
set enough of 'em
are you satisfied
- 10 Dread pirate
Mik

The last Jack Off Jill interview?

JACK * OFF * JILL

www.jackoffjill.com

By Matt Riser

You don't have to worry about your neighbors complaining about the noise...that is, when you're neighbors with Jack Off Jill. I had the most excellent opportunity to share a floor/ceiling with Jessicka for quiet some time, and all the while she was such a sweetheart about our Thursday afternoon rehearsals. Well, while I remain just a poor death-rocker living in filth, she has since made it out of the ghetto, and lived to tell...

Last time we talked you were having problems with Risk Records. So what's going on now? I've seen advance promo copies of your album...does that mean they are finally going to release it?

As far as I know Risk is no longer a record company, the LA office closed early in January 2000. We are officially no longer

in a contract with them, nevertheless their distribution company 404 music in Atlanta is releasing the album sometime in July. I guess we'll see what happens, until then Jack Off Jill is on hiatus. You once mentioned that if things don't work out with your label you may have to change the name of your band and start all over? Do you have any new names in mind? Also I heard you did some work with Kevin Haskins (Bauhaus, love and Rockets, etc.). How did you manage to end up working with him? What was that like? Right now I'm still in the beginning stages of reforming. No definite name as of yet. Currently I'm working on a project with producer Doug DeAngelis and Kevin Haskins from Bauhaus/Love and Rockets/Peter Murphy/Messy. We are doing a song for a soundtrack and I'm having an incredible time working with the two of them in the studio. We all completely hit it off so you never know what will come of it. Also I'll be doing background vocals for American McGee's Alice. It's a video game that my friend Chris Vrenna is doing the music for. (http://www.alice.ea.com/index_alice.html)

Your band went on tour with Marilyn Manson, how was that? Was Courtney Love a total bitch or had she all ready dropped off the tour when you joined on?

We played areas and honestly it was quite intimidating considering we were thrown on the tour last minute, we didn't get a sound check, we were in the middle of writing a new album, there was no lighting to speak of, and I got to tour with old friends and enemies, but with all that said I wouldn't trade it for the world. If Jack Off Jill is in fact finished, then I guess we can always say we left after playing arenas. Courtney was off the tour when we joined. It's basically the reason we



were asked. I heard horror stories about Courtney and the gang, but I try not to not believe what I hear. I know plenty has been said and written about me that has been completely blown out of proportion or made up entirely.

Mark Ryden did the cover of your new album, how did that come about? Is he a fan of your music? Did you have to give him the concept, or did you just let him do his thing?

Actually I was huge Mark Ryden fan. I go this number and called him. After months of

talking about it and set

Jill show?
JILL
Monday
April
10th
11:00pm

backs, I sent him a sketch of what the merry go round concept for the album cover. The finished artwork was beyond my expectations. He really made my idea come to life. He's amazing and now one of my favorite people on the planet.

(<http://www.markryden.com>)
Have you heard any new music that has made you just want to run out and buy the album?

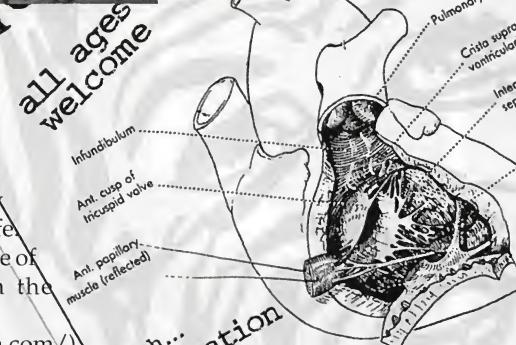
Not recently. But I do like a certain band called Fear Cult (yes that was a shameless plug).

You've been out here in Hollywood for a now...how do you like it?

I like Hollywood. I think I'm adapting quite well...so far. Are there any goth bands in your new building? No, it really makes you appreciate old neighbors.

Do you miss your old apartment?

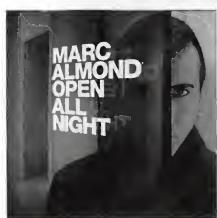
I don't actually miss the apartment itself, because I now ::gasp:: have a fully functional kitchen, but I do miss the low bass rumblings I'd hear on Thursdays from my upstairs neighbor.



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CD REVIEWS



Marc Almond
Open All Night
Instinct Records

This album is fucking brilliant! In a time where we see every band from the eighties coming back to make a buck off their past brilliance, we see very few who are still able to make current brilliance. Marc Almond is one such artist who has not lost the gift. Constantly evolving and never sounding dated. *Open All Night* is an excellent album possessing an overall feeling of lonely hotel room sleaziness. An overview of a life of ups and downs. A glimpse of rock stardom and all it's fictional glory. This album delivers 16 tracks (3 of which are bonus US tracks) of hauntingly soothing music which encompasses a wide variety of musical styles. We hear traces of jazz, trip-hop, R & B and others within his simplistic and minimal compositions. To only make things better, Almond joins company with Siouxie Sioux and Kelly Ali (Sneaker Pimps) by singing a duets on "Threat of Love," and "Almost Diamonds." Also, fans of Sigue Sigue Sputnik may be interested to know that Neal X lends his talents with guitars, efx, programming, assistant production, etc. Make sure you buy the American release of this album because the bonus tracks are worth the price alone.

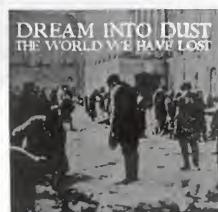
-M. Riser



Diva Destruction
Passion's Price
Independent release

Diva Destruction's new CD, *Passion's Price*, is one of the best new CDs in a long time. This L.A. band ranked #1 on www.mp3.com's goth section for a long time and Robert Smith of The Cure listed them as one of his top ten picks on mp3.com. This album has a real impact with powerful female vocals belting out

intense lyrics, combined with strong keyboards and guitar. It has a lot of great fast and sinister songs, yet the slow songs are hauntingly beautiful and just as passionate. The lyrics are as bitter as a betrayed lover, while the moods shift from anger to despair. Songs like "The Broken Ones", "Enslaved", and "Cruelty Games" stab back at sadistic-masochistic relationships and betrayal. This is one group you don't want to double-cross.
-C. Cyclone



Dream Into Dust
The World We Have Lost
Elfenblut Records

At first glance at the CD packaging and overall presentation, I was expecting to hear some dull "Projekt records" type swirlies music. Instead, what I got was some surprisingly cool songs with spine and originality. The music of Dream Into Dust seems to carry a very desolate and apocalyptic sound. Exploring the use of strange and natural samples, such as grinding metal and low frequency rumbles, which are mixed together with conventional instruments, ie: guitar. Then everything being topped off with a pretty cool sounding male voice, which fluctuates from melodic singing to dramatic spoken word. The production of this album is very good. The lyrics are well thought out. Overall this is a stand-out release that would appeal to a wide range of listeners, especially those who are in search of something new. However, you are not going to hear any dance floor hits or happy love songs, but there is definitely a place for this kind of music and this is about as good as it gets.

-M. Riser



Cinema Strange
Cinema Strange
Sad Eyes/Trisol music group

Well, the sticker on the CD says it's "America's premier batcave & death rock band for Fans of the catacombs." And I'd have to agree...anyone who is a fan of the catacombs will surely love this album...whatever the hell that means! It contains all the

tracks these ghoulies have released thus far. Including all six songs on their demo cassette and both the A and B sides on their two 7" records. It's no wonder these boys are constantly at the top of the Mp3.com goth charts, they are one of the only bands to offer something new and exciting. With a sound similar to that of Sex Gang Children--raw, punk, dark, they do add their own romantic element and truly unique lyrics that are unlike any band in the genre.



Malice Mizer

Saikai no chi to bara

Midi:nette

MALICE MIZER

One song and fifteen bucks later...damn those Japanese imports. The packaging is amazing, but is one song worth that kind of cash? Of course not, but that's not the point. The point is you get an excellent neoclassical song full of atmosphere and gothic style. Rich with all the cliché sounds, such as strings, choir, pipe organ, music box, harpsichord etc. More reminiscent of soundtrack music than a pop single I would say. There is a short segment where we can hear some whispering vocals coming through, but I would still credit this song as an instrumental. I'm not sure if this is the direction that Malice Mizer is heading, but if so I think they are on the right track. I look forward to a full length album. I just hope I can afford it!

Element

Red Meat & Beauty Queens
www.Mp3.com/element



Here it is, all the original demos available on CD from the most fuckable LA band in recent history. And I'm not even gay. This DAM (digital automatic music) CD contains the original versions of "The Sound of Angels," "Red Meat & Beauty Queens" and "In The Nitetime," as well as my personal favorites, "Hopeless Romantic," and "Halfway to Yesterday." Element produces an excellent electro-gothic sound that is unique and unlike any band you have heard. I was an instant fan when I first heard their sound some 5 years ago. Back then all you could get was self produced cassette Ep's. Now thanks to the recent internet technologies and Mp3.com you can get those very same demo versions on this CD. I don't need to go into great depth about how much I recommend buying this album, just log on and get the DAMn thing.

-M. Riser

Faith and the Muse

Evidence of Heaven
Mercyground



For those with a taste for past and spirit, this album beckons the listener to hear its tale. Imagine sleepwalking through a long hallway and all is silent until you hear that startling whisper in your ear. Then the whisper calms

you and sings to you telling stories you cannot understand. When you wake, you don't remember the dream or sleep-walking, but somehow remember the stories, and understand their message. The following night sleep awaits you once more. You try to return to that dream where you learned so much about beauty, truth, and times long past, but present in this very place. Faith and the Muse has once again given us their knowledge and tales on their latest release, *Evidence of Heaven*. Filled with beautifully powerful vocals and music graced by sounds of old and new. Lyrically, they take the listener inside their own minds and those of the past. They

Headnoize

Searching For The End
TNT Records / Wax Trax Records



This album simply reeks of "Ultra" era Depeche Mode. Using very similar sounds and production styles, as well as the gritty beats that DM were experimenting with during that period. Even the vocals lean toward a David Gahan style, perhaps with a bit

of NIN mixed in for variety. Aside from the above mentioned comparisons, this is a pretty good release. I'm not sure if there were any singles from this album, but "Immortal" is my personal favorite. About half of the songs seems to take a harder industrial edge while the second half is more soulful and slow paced, creating a good variety to keep the listeners interested. Fans of the new synthpop movement as well as any electronic enthusiasts should find this album appealing and enjoyable. So if you don't know where to turn to buy some new quality synthpop, try out some Headnoise.



Andi Sexgang Faithfull Covers Disorienté

It seems there has been a recent explosion of Sex Gang releases and re-releases, but this one takes the cake. *Faithfull Covers* is just what it says, an entire album of Andi Sexgang doing his own renditions of the songs that made Marianne

Faithfull famous. Appealing to the mod and death-rocker alike, this album is sure to please. Those unfamiliar with Marianne Faithfull and her life of drug addiction and cult stardom can educate themselves while listening to the album by reading the extensive liner notes. The rest of you can laugh at the campy layout where Andi is next to Marianne in the height of 60's mod fashion. Without a doubt, this album is truly great. It is well produced and well performed. An excellent choice of songs are being covered including "Sister Morphine," "Balled of Lucy Jordan," "This Little Bird," "Go Away From My World," and the Rolling Stones classic "As Tears Go By." Even if you have never cared for Sex Gang Children, I think you will enjoy this album, I highly recommend it.

invite you to lay down in the arms of thought and spirit,
allowing you to find the *Evidence of Heaven* if you choose to see.
-Sharon Stone



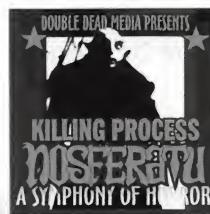
The Horatii Succour Punch Mallory Towers

I cannot explain how happy I was when I heard The Horatii were coming out with a new album. They are, or better yet, were my favorite of all the current UK gothic bands. They had it all:

style, originality, a sense of humor and a great image. Naturally, I was the first in line to buy "Succour Punch," the first album since "Riposte," which came out in '95. Unfortunately, none of the before mentioned praise can be carried on to this album. Somehow all the brilliance of their first release has since disappeared. Instead we are left with some sort of "Brit-pop" effort. The only real stand-out track is a slightly different version of "The Poisoner," a song that single-handedly made the whole entire

"Hex Files" compilation CD worth buying. It is hard to explain where they went wrong. They haven't turned to heavy metal or techno or anything like that. They still posses that 80's sort of sound. Their lyrics still retain a strange sense of humor. But the overall mood of the album seems to carry a mainstream feel and less of an artsy underground darkness that was once so dominant. It is as if they have lost their direction. I'm not saying this album is total crap, but after waiting four years for a new release it was definitely a let down. So yeah, I guess that could be considered crap. Anyone want mine??

-M. Riser



Killing Process Nosferatu www.doubledeadmusic.com

This is Gothic music for the truly dark at heart, not some watered down rip off band



Spiritual Bats Sacrament Alchemist Music

I believe this is the first release from Spiritual Bats since the album "Confession" which came out in '96. Their sound has matured and the overall production is definitely better with this new 5 song Ep. Once again their music seems to fall into the

realm of old school death-rock. It's very similar to the likes of Rozz era Christian Death, with lots of guitar, creepy keyboards, real drums and an overall punk rock feel. Sadly most of the songs start sounding the same. We don't see the contrast of some fast and some slow songs like we did on "Confession". Instead, unfortunately, the album as a whole starts to become a bit monotonous, but great for those 100 disc players on random.



Wench
Wench
Razor Byrne Productions

Wench is an eclectic electronic female driven project from San Francisco. The band is comprised of Frances Byrne and Katreece Montgomery. Byrne handles the musical side of production with song writing, rhythm and synth programing, and all vocal treatments. While Katreece is in charge of electronic percussion during live performances as well the couturier of "Wenchwear;" a clothing/costume company supplying Wench with the visual elegance and ambiance. Their sound encompasses tribal drum programing, along with noisy industrial atmospheric textures, Siouxie-esque vocals and middle eastern sensitivities. It is rare to hear a release with such individuality and experimentation. This music takes you places. An album definitely worthy of praise.

This is Gothic music for the truly dark at heart, not some watered down rip off band striving for mainstream success. In this release, Killing Process creates a soundtrack that is meant to accompany the silent German classic, *Nosferatu*, by F. W. Murnau. This CD is not a collection of soundtrack music in the sense of poorly orchestrated instrumental songs. Instead, what you get is a fine selection of good old death-rock. You wont find any dance floor fillers here, but if your a fan of old school gothic bands like the Astro Vamps or Radio Werewolf, you'll probably dig this album. You can also check out some free mp3 downloads at their web site; www.mp3.com/killingprocess I understand this band is currently in the studio writing another soundtrack album for the silent classic Cabinet of Dr. Caligari.
-M. Riser

The Last Dance
Perfect
Mystine Records



It's been a while since I've listened to the Last Dance, and their music has change quite a bit. No longer are they doing that guitar goth/sisters of mercy/low voice thing. Instead they are kind of synth-poppy goth. And I must say it's a change for the better. The guitars and bass and stuff are all still there, its just that they added this whole new layer of synth and dance rhythms. They have really created a sound for themselves, and it is unlike any other band. The cool part about their new synth sound is that it seems very honest, and natural. It doesn't sound like they are trying to jump on the synth-pop band wagon, hell, I'm not sure if they even realize their marketing potential for being a synth-pop band. There are some pretty good songs on this album, but my favorite is "Regret(trick mix),"

Wild Planet
Subconscious Communications
Network



Subconscious Communications is a compilations of bizarre electronic noise and experimental music that was compiled by Skinny Puppy's cEvin key. Most of the tracks herein are instrumental journeys through what seems like a synthesizer gone haywire,

however it is extremely well produced, where the soundscapes fill the room and weaving and out within a deep environment of noise, often being carried along by various rhythmic patterns, varying from break-beat to industrial. I can't say I'm a huge fan of this kind of music and experimentation. However there are two excellent and less avant-garde tracks by Tear Garden and Legendary Pink Dots that almost make the rest worthwhile. I think this album is more for the cEvin key enthusiasts than your typical music buyer, but if you want a taste of some wild stuff you should check it out.

which has a very strong new wave element to it. This album also contains a remix of the popular song "Do You Believe In Angels?" I've noticed that much of their music is now available at Mp3.com, so I suggest you go and take a listen to the "new" Last Dance.

-M. Riser



Sex Gang

Veil

Magicavern

No longer called Sex Gang Children, now just simply Sex Gang. Andi is back with a new full length album entitled "Veil". This album encompasses most of the styles and

Influences we have come to expect from Sex Gang Children, such as a middle eastern vibe, carnival sounding melodies, swinging beats, rocky guitars, and Andi's amazing signature voice screeching out lyrics that could only make sense to him. Overall, this album is not very impressive. It almost sounds like possible outtakes from the "Medea" album. However, there are some outstanding tracks such as the emotionally captivating "Bathsheba". And If your a sucker for his slower ballads you will surely enjoy "Mercy" and "Death and the Soldier", and ultimately this album will have more appeal to you. A must for Sex Gang fans but probably not the best album for first time buyers.

-M. Riser



The Shadow Dance

Temple

Cyberware Productions

This album is a few years old, but it is probably new to you. It is a four track Ep with some really dark and moody songs. The first track is a remix of "Temple"(a song that you

can hear on the goth box comp.). There is also a version of "Last Train" that is actually better than the original version by GhostDance. All in all this is a very good, very gothic release. The band is currently in the studio recording a new album due out this year. Go hunt them down.

-M. Riser



Witchcraft

A Gothic Compilation

Cleopatra/Wreckage productions

Another lovely Gothic compilation put out by Cleopatra and Wreckage Productions. This is one of the better compilations to come out as of late. It includes contributions by well known gothic acts such as The Shroud, Kommunity FK, Bella Morte,

Wreckage, Trance to the Sun, Eva O, etc. It also includes an outstanding track by the lesser known act Immortalis Amor. My overall favorite track off of the album in the song "Azreal" by Ex-Voto. Where dark and deep vocals float over pulsating vintage synth bass and catchy keyboard melodies. The only real let down track is the song by Gene Loves Gezebel. Maybe it is just me, but I would swear Michael Aston is singing with a mouth full of marbles. But, if your in the mood for a new Gothic sampler, marbles or not, I suggest you check this one out.



Wreckage

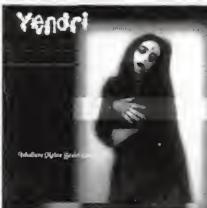
Bad Vibes

Subnation/Wreckage Productions

There have been numerous compilation appearances, but it's been a while since we've seen a full length album from this band. *Bad Vibes* delivers 12 exceptional

tracks of dark and heavy Gothic rock. Sounding a bit like the Damned mixed with Thrill Kill Kult. Among the musical offerings we have the dance floor friendly "Kitten With a Whip," and a modern version of "Devil's Little Helper"(you may recall the Lucifer mix on the goth box compilation). The overall production of this album is outstanding, filling the room with powerful guitars and energetic rhythm programming. If you look at the guest musicians you may be interested to see the various contributions by William Faith(ex-member of Wreckage). So if you like your Goth rock to truly rock I suggest this album.

-M. Riser



Yendri

Inhaliere Meine Seele Und Stirb

Matrix Cube/Trinity

I bought this CD on a whim and never regretted it for a second. Utilizing original drum and synth programming, as well as experimenting with various vocal efx,

yendri has created some truly amazing music. There are some techno/industrial/new wave dance club hits like "bodyless" and "Please Dear Machine," as well as slow a emotional song, like my personal favorite "Eternal Infinity." The production of this album is major label quality. The lyrics are strange and new, with inspirations, ranging from love songs to wanting to be a machine...I can't figure this guy out. But, I have a feeling we will be hearing a lot about Yendri in the future.

-M. Riser

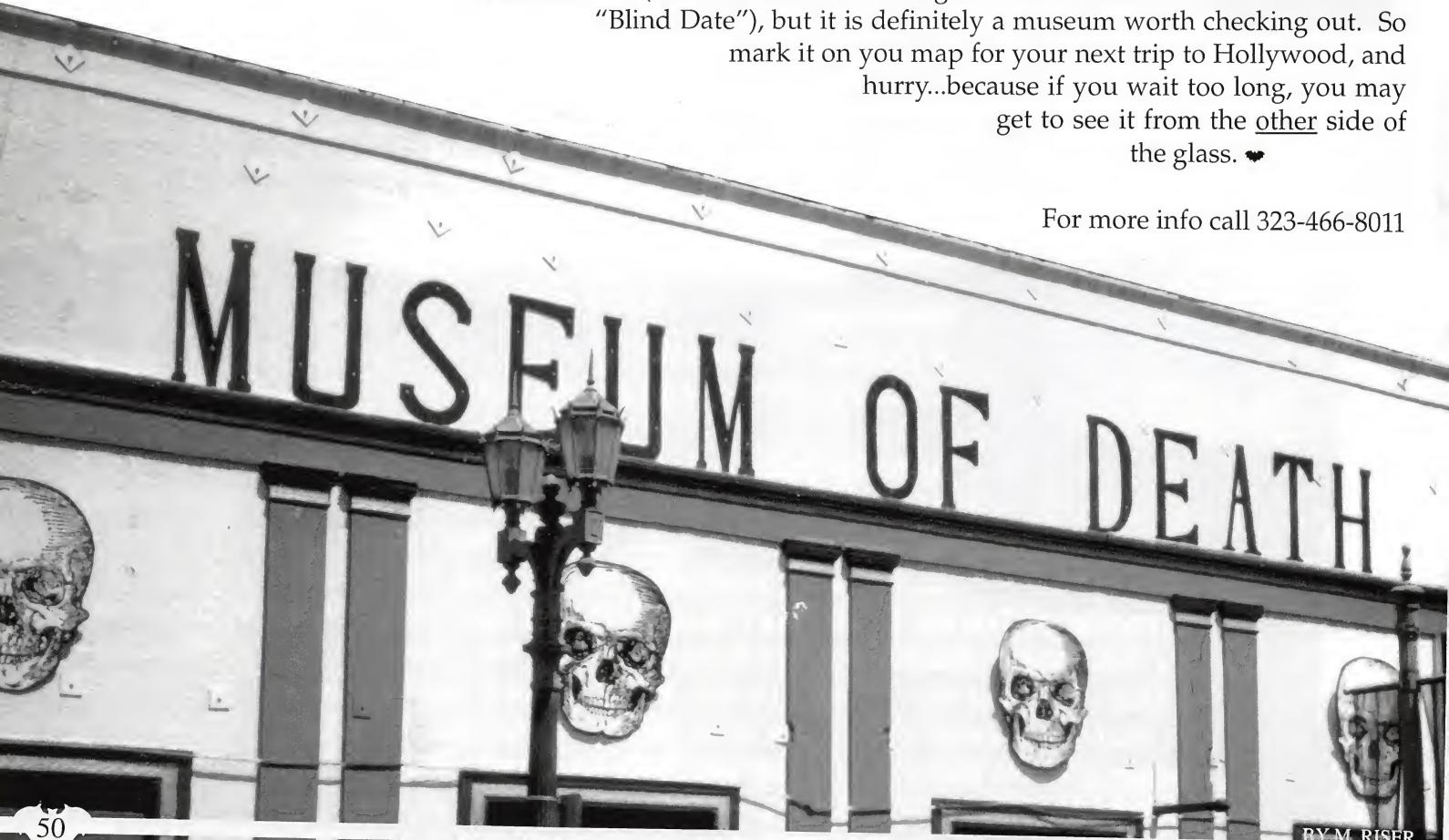
Send us your CD's for review consideration!!

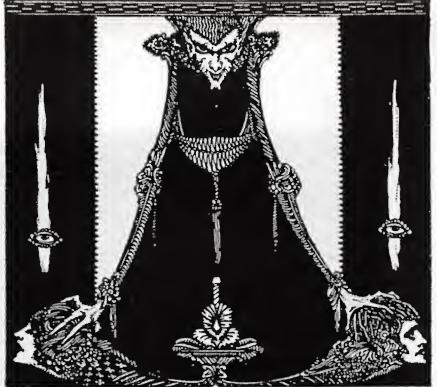
Also, CD reviewers WANTED!

Museum of DEATH

If you're bored of seeing how well your hands fit into the concrete impressions of Shirley Temple, or if the idea of looking at wax statues of Marilyn Monroe and Sylvester Stallone seems....well, pointless, then I suggest you take a little stroll further down Hollywood Boulevard where the souvenir shops aren't so abundant and the tourists are less likely to be standing in your way taking pictures of God knows what...because that's where the real museum attraction is to be found. On the corner of Ivar and Hollywood Boulevard is the Museum of Death. The only museum in the country dedicated solely to this grim subject. It is there, and only there, that you will see sick crap like Charles Manson's crime scene photos, or have the opportunity to read letters by serial killers such as Gacy, Ramirez, Berrowitz, etc. This museum is where you will see displays of caskets, body bags, antique mortician apparatuses, tools of execution, and so on. Needless to say, this is not for the weak at heart, nor the ideal excursion for a blind date (unless of course it's being filmed for the sensationalistic TV show "Blind Date"), but it is definitely a museum worth checking out. So mark it on your map for your next trip to Hollywood, and hurry...because if you wait too long, you may get to see it from the other side of the glass. ♥

For more info call 323-466-8011

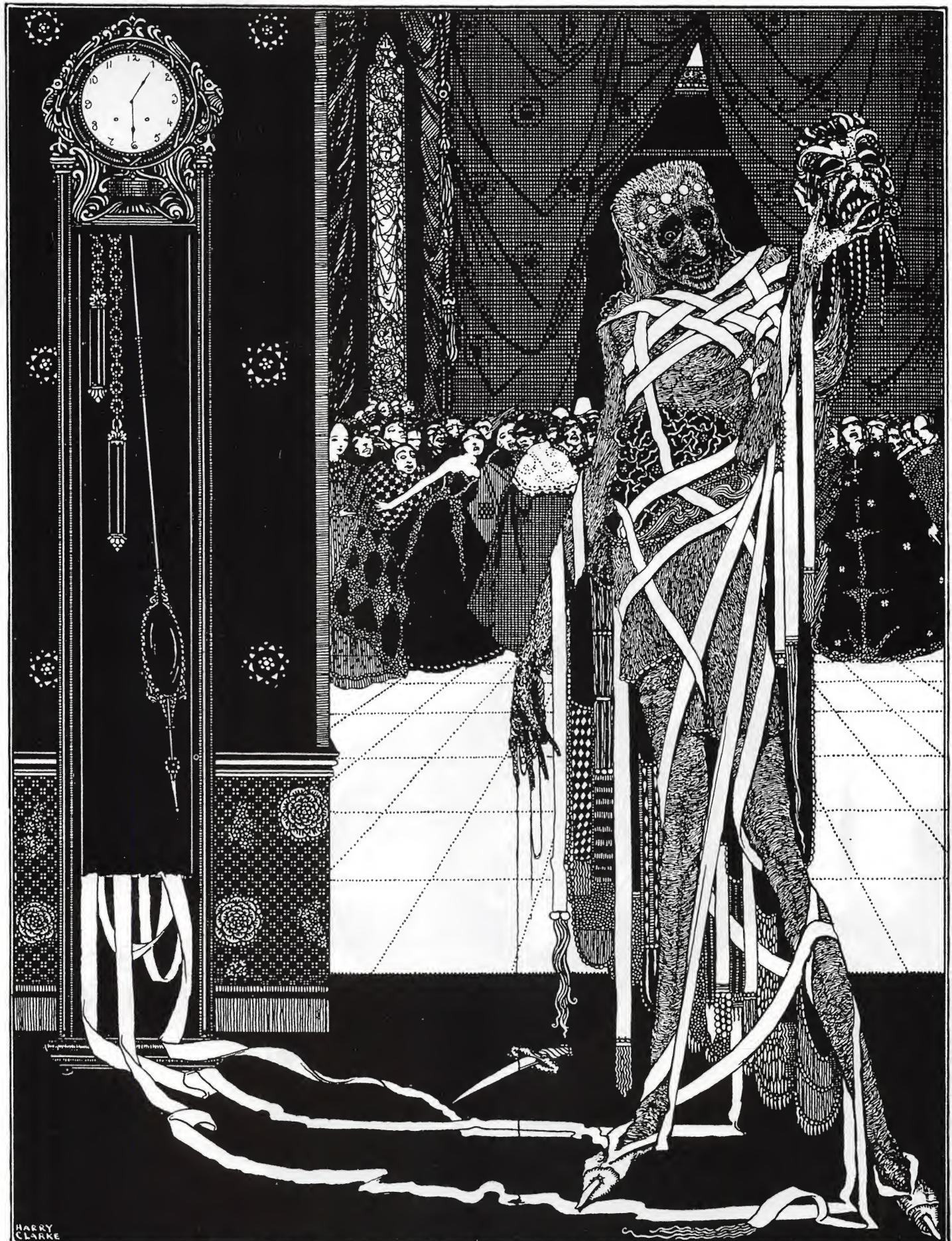




THE ART OF
HARRY
CLARKE

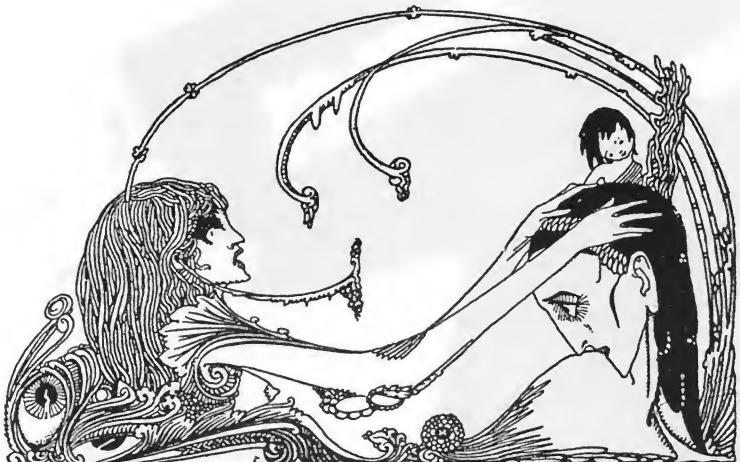


BY
MATT RISER





Harry Clarke was born in Dublin, Ireland, on St. Patrics Day, in 1889. He was skilled in the art of stained glass, a trade he had learned from his father's church decorating business. His ability in stained glass design gained him much recognition, as well as scholarships and awards. But it is with his book Illustrations, that he is best known. His work is very graphic and highly stylized. Often creating elaborate compositions that are rich with texture and pattern. Perhaps the most compelling quality of his art is the ever prevalent macabre sentiments. Even his most conservative pieces possess a dark and gothic quality, thus making his illustrations for Edgar Allan Poe's Tales of Mystery and Imagination and Goethe's Faust, so perfectly suited. Other popular works include Illustrations for Fairy Tales of Hans Christian Andersen, The Years at the Spring by Lettice D'O Walters, as well as Fairy Tales of Perrault. Harry Clarke died of tuberculosis in 1931, at the age of 41. ♡



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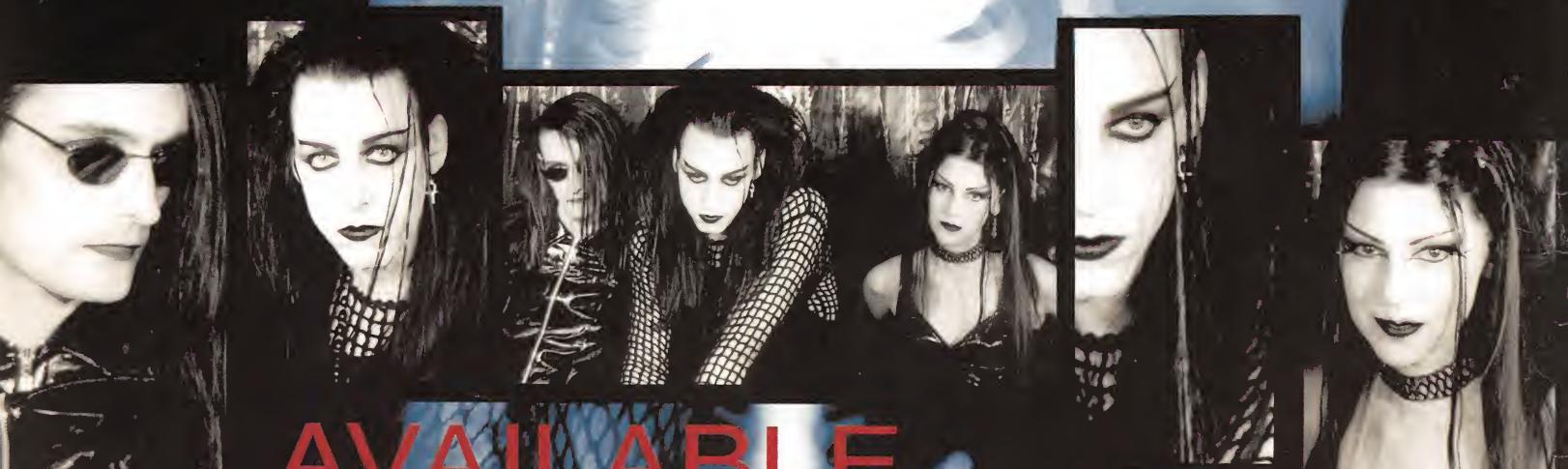
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